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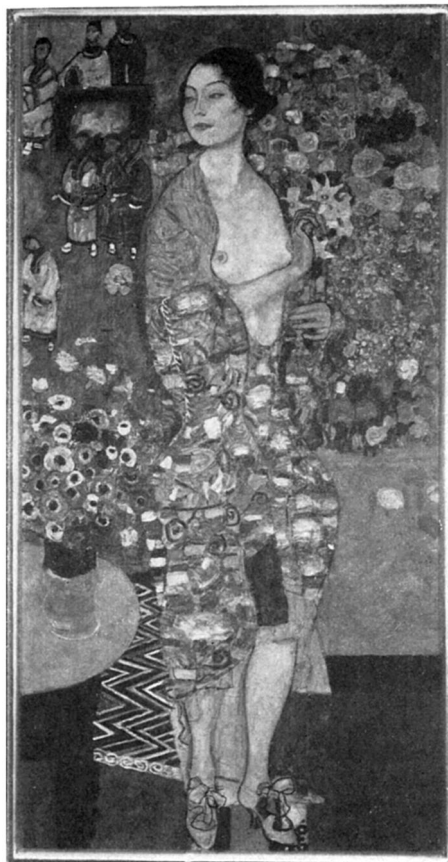
of classic sculpture, and general conception in "the grand style," demonstrates forcefully what Copley's visits to the picture galleries of Italy and his association with British painters had done for him. This full-length portrait, and the family groups and historical pictures, which he was also making at this time, represent a broader outlook on life and a more cosmopolitan viewpoint than the "half" and "three-quarter lengths" which predominate in his Boston portraits; while his more extensive use of warm color in this portrait contrasts with the colder color schemes of his American portraits. Copley's letters to his half-brother, Henry Pelham, also an artist, show that he, like Reynolds, was searching for the magic medium used by Titian. The letters written during his European tour are full of recipes for glazes which he expected to try out.

In spite of all his theories on "Titiano's Colouring" this painting offers no evidence that he discovered the great Venetian's secret, but it does show a more clever and knowing feeling for color than his American portraits. In his American period Copley was a "limner"; in his English period, a colorist.

The Museum is fortunate in being able to add such a distinguished Copley to its group of early American paintings. When contrasted with the "Thomas William Vawdrey" in the Friends of American Art Collection the difference between the two periods is clearly shown. M. B. W.

TWO EXHIBITIONS OF MODERN ART

ON September 19 there were opened in the east wing two exhibitions of modern art of somewhat allied interest, a display of Austrian expressionist art from the Wiener Werkstaette of America, and a group of the post-impressionist paintings from the collection of the late Arthur J. Eddy. These two exhibitions, which will remain on view until October 22, present an opportunity of studying significant influences in contemporary art, in both the fine and applied



THE DANCER — PAINTING BY GUSTAV KLIMT IN EXHIBITION OF AUSTRIAN ART

arts, now coming to have the advantage of more perspective.

The Viennese "Secession" in painting was a revolt against the iron-bound officialism which attempted to keep out foreign art; it was precipitated by the display of the works of the Glasgow school of open-air painting and of the Munich secessionists in Vienna in 1894. In the decorative arts a similar rebellion against the commonplace imitation of the worn-out Biedermaier period gained impetus in 1897 through an exhibition of English furniture made by Chippendale, Sheraton, and Heppelwhite at the Austrian Museum. The arts and crafts movement of England originated by

William Morris also influenced the Austrian artists, and from it they developed a style of their own. In 1903 Josef Hofmann and Koloman Moser, aided by a wealthy patron of art, founded the Wiener Werkstaette, an organization which made it possible for the artisan and the artist to work together in building and furnishing homes and public buildings harmoniously and in accord with the new Austrian style. In this great centralized "Workshop" the artist learned to work in many crafts, and the old mediaeval idea of the relatedness of the arts was revived. While the Viennese movement, like all other modern movements, is an attempt to express the spirit of our times, it is particularly characterized by an interest in the practical and the utilitarian and in the bright colors and vigorous patterns found in peasant art. Hofmann in his strong constructive sense has made simplicity of form of more importance than ornamentation.

The struggle of the Viennese artists to carry on their work in the difficult economic situation brought about by the war led Josef Urban, a Viennese and at one time a leader in the Hagenbund Society, who has also established a wide reputation in America as a stage designer, to establish the Wiener Werkstaette of America in New York for the exhibition of the works of the Viennese artists. Mr. Urban has utilized his ingenuity as a designer and daring as a colorist in combining these artistic products according to Austrian ideas. His New York exhibition has been brought to the Art Institute and arranged in accord with special designs made by Mr. Urban for our galleries.

The rooms are furnished with metal work, ceramics, and sculpture by Hofmann; lace, silver, and wall paper by Peche; and handicrafts by other artists; also decorative paintings by Klimt. The latter, who died a few years ago, has held a place of great prominence in Europe. The Grand Prix of

the Rome International Exhibition of 1911 was shared by him with Anglada-Camarasa, the Spaniard, and Munch, the Norwegian. "His greatest contribution to modern painting," says Mr. Urban, "lies in the fact that he served as a bridge between two styles—impressionism and expressionism, and found his supreme power in the combination of both." His "Dancer" on page 67 shows the unique quality of his style and his strong decorative sense.

The Wiener Werkstaette exhibition exemplifies the versatility of Josef Hofmann as a craftsman. The war conditions prevented him from finding an outlet for his talents in architecture and led him to turn his attention with greater intensity to the smaller things in art.

The Eddy collection, which is shown to the public for the first time, is one which has aroused much interest, although many of the works included were a part of the international exhibition of modern art shown at the Art Institute in 1913. Mr. Eddy, a prominent Chicago attorney who died a few years ago, was one of the first American collectors to become interested in modern art. The first edition of his book, *Cubists and Post-Impressionism*, was published the year after the famous international exhibition, and with its terse comments, dynamic style, and numerous extracts from other writers performed a pioneer service for the cause of modern art. While Mr. Eddy's artistic perception led him to select canvases for his collection which, once ridiculed, have now come to be recognized, it may have been that the controversial aspect of modern art appealed to him as a lawyer. On the very first page of his book, he says "Art thrives on controversy like every human endeavor. The fiercer the controversy the surer, the sounder, the saner the outcome." At the same time his intensive interest in the movement seems also to have been founded on his innate sense of justice, a desire for "tolerance

and intelligent receptivity," "an attitude of sympathetic appreciation toward everything that is new and strange and revolutionary in life."

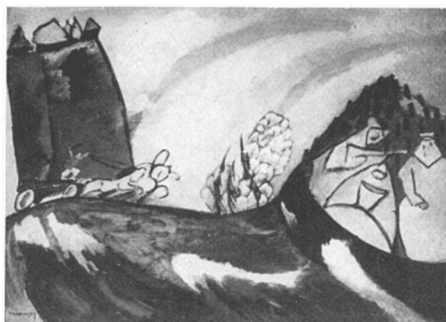
Mr. Eddy began to collect at the time of the Columbian Exposition. His friendship with Whistler resulted in his book, "*Recollections and Impressions of James A. McNeill Whistler*," and his general interest in art led him to write, "*Delight, the Soul of Art*."

In this collection may be studied the canvas by Whistler (Portrait of Mr. Eddy), and Manet's "Philosopher," an interpretation differing from the work by the same name owned by the Museum. "It is interesting to note," says Mr. Eddy, "how the pictures of these artists hang with the most extreme moderns."

Post-impressionism, which he defines as "a reaction against impressionism, the painting of things and light as they seem," and a return to the art of the imagination and the emotions, is illustrated here by the works of such men as Vlaminck, Picasso, and Derain. This group with Matisse is the most aggressive force in art today. In the works of these men may be seen the influence of Cézanne, Van Gogh, and Gauguin, the trio who now have been rather widely accepted.

Cubism may be studied in the works of such men as Picasso, Picabia, Villon, the two extremes being found in Gleizes' "Man on the balcony," and Duchamp's "Chess players." Mr. Eddy did not claim that cubism was a permanent thing in art or a new discovery. "It is simply a return to the use of the elemental in drawing," he said. "The new and strange lies in the fact that the Cubists stop with planes and lines; they do not attempt to model the surfaces of the things they paint." He saw the limitations of this mode of expression and predicted that Picasso, its originator, would outgrow it, which as a matter of fact he has since done in adopting a style more akin to that of Derain and Matisse.

The Russian Kandinsky of the Berlin School is represented by about twenty examples illustrative of his different periods. These range from works such as



THE TROJKA—PAINTING BY WASSILY KANDINSKY IN THE ARTHUR JEROME EDDY COLLECTION

"The Tryst," where he followed nature rather closely, to his improvisations, in which he sought to use color as a musician and without reference to the representation of natural form. According to Mr. Eddy, Kandinsky did not reach an *impasse* as did Picasso. His abstractions based on an inner world instead of an outer world gave him greater freedom in the expression of the spiritual. "No modern excels him in the daring use of color."

The collection also contains the works of such men as Sousa Cardoza, Van Rees, Zak, Chabaud, Herbin; and the Americans, Kent, Kroll, and Bloch; there are also three bronzes—Rodin's bust of Mr. Eddy and "The man with the broken nose;" and Brancusi's "Sleeping Muse."

THE DE BRUYCKER EXHIBITION

THE first of October the Print Department shows the etchings and drawings of the Belgian artist, Jules De Bruycker. This is the first time his work has been shown in this country, and as the result of this exhibition and its circuit arranged by the Art Institute in other cities it is expected that the excellence of his work will come to be recognized in this country. Like the old Flemish painters whose tradition he follows, his prints make their appeal through their subject matter and their technique. Be-